

American Art News

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NEW YORK, NOVEMBER 19, 1910.

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EXHIBITIONS

IN DEALERS' GALLERIES.

Calendar of New York Exhibitions.
See page 6.

New York.

Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.

Canessa Gallery, 479 Fifth Avenue—Antique works of art.

C. J. Charles, 251 Fifth Avenue—Works of art.

Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.

Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.

Duveen Brothers, 302 Fifth Avenue—Works of art.

Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.

The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.

Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.

J. & S. Goldschmidt, 580 Fifth Ave.—High class old works of art.

M. Johnson-Brown & Co., 17 West 31st Street—Objects of art.

Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.

Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Kleinberger Galleries, 12 West 40th St.—Old Masters.

Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.

Montross Gallery, 550 Fifth Avenue—Selected American paintings.

Julius Oehme Gallery, 467 Fifth Avenue—Dutch and Barbizon paintings.

Partridge, Lewis & Simmons, Plaza Hotel—Exhibition of Historical Old English Period Furniture, Paintings, Antiques, etc.

Powell Gallery, 983 Sixth Ave.—Thumb-box Sketches by prominent women artists, to Nov. 30.

Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.

Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.

Seligmann & Co., 7 West 36th Street—Genuine Works of Art.

Tabbagh Freres, 396 Fifth Avenue—Art Musulman.

Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.

H. Van Slochem, 477 Fifth Avenue—Old Masters.

Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt.—High-class paintings.

Washington, (D. C.)

V. G. Fischer Galleries.—Fine arts.

Obach & Co.—Pictures, prints and etchings.

Wm. B. Paterson—Prints, old and modern pictures, and pottery.

Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Selected Pictures by Old Masters.

Shepherd Bros.—Pictures by the early British masters.



PRINCE MAURICE OF BOHEMIA,
By Willem Van Honthorst

Germany.

J. & S. Goldschmidt, Frankfurt.—High-class antiquities.

Galerie Heinemann, Munich.—High-class paintings of German, Old English and Barbizon Schools.

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich.—Greek and Roman antiquities and numismatics.

London.

James Connell & Sons. Original etchings always on view.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

Victoria Gallery.—Old masters.

Paris.

Canessa Galleries.—Antique works of art.

Hamburger Fres..—Works of Art.

Kleinberger Galleries.—Old Masters.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Tabbagh Freres.—Art Oriental.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

A HALS FOR MONTREAL.

Sir William Van Horne of Montreal has purchased from Mr. H. Van Slochem for his noted collection, an unusually fine and important example of Franz Hals. The canvas, a half length of a red-faced man holding a cruche or earthen pot is entitled "The Toper," and comes from the Duke of Hamilton's collection. The figure of the sale is not given. The picture was expertised by Dr. De Groot of The Hague last summer who pronounces it a fine example of the master and who will include it in his forthcoming Catalogue Raisonne of the works of Hals.

Sir William is to be congratulated upon the acquisition of the picture, and Mr. Van Slochem on its sale.

LIABLE FOR DAMAGES.

A case of unusual interest to artists collectors and dealers was tried Nov. 10 and 11 in Philadelphia before Judge Kinsey in the Court of Common Pleas. The suit was brought by Frank De Witt Roland, an artist, against the U. S. Express Co., to recover \$5,000 damages for injuries, said to have been caused to a painting while under the care of the defendant.

Mr. Roland declared that the painting while in transit had been mutilated by glass, the box in which the painting had been packed having been broken. He further asserted that the painting was worth \$5,000, and was the work of August Meyer, a German artist. The painting, which portrays a skirmish between a detachment of German Uhlans and French Lancers, was said to have been executed by Meyer in 1860.

The express company denied responsibility for injury to the painting, and contended it had very little value as a work of art, and that Meyer was unknown as an artist.

The jury decided that the express company was responsible for damages to the amount of \$3,345.

FRICK'S NEW REMBRANDT.

Much curiosity was expressed in the art world a few weeks ago as to the identity of a Rembrandt recently imported by Mr. Henry C. Frick, and which was invoiced as having cost \$300,000. This canvas was undoubtedly the one known as "The Polish Cavalier," and it is now hung in Mr. Frick's Fifth Avenue mansion. The canvas comes from the Chateau de Dzikowen, the estate of the Count Tarnowsky, in Poland. It depicts a young man, handsome as a god, and clad in Oriental dress, his face radiant with youthful heroism, mounted on a lean war horse, traversing the most desolate and tragic of landscapes. A writer in L'Art et les Artistes says of this picture: "If it was not proved by the brush itself that the picture dates from about 1650, we should be tempted to believe that it had pleased Rembrandt in his happy fancy to immortalize the graceful features of his son Titus in the barbarous and at the same time charming face of this young seeker of adventure."

EXHIBITIONS NOW ON.

Old Furniture at Plaza.

A display of old English furniture, taken from the old manor houses and historic castles of Great Britain, and supplemented by a small but beautifully arranged exhibition of well selected Italian and German bronzes, old Chinese porcelains, XVIII century English miniatures, French gold and enameled boxes and bijoux of the same period, the complete furnishings of a French salon, also of the same period, and a number of canvases of the early English, Dutch and Flemish schools, in a fashionable hotel, is certainly a rarity, and one that should attract the attention and interest of art collectors and lovers.

This display is made by the recently formed firm of Partridge, Lewis & Simmons, of No. 180 New Bond St., London, whose individual members have long been known to European collectors and connoisseurs, as well as to those Americans who have visited their respective galleries in London, for their expert knowledge and rare judgment.

Messrs. Partridge, Lewis & Simmons have brought over the choicest specimens from their own galleries, with other recent acquisitions of English furniture of the Chippendale, Adam and Sheraton periods, and some made by other masters of the art of cabinetry, and show these, together with the other treasures above enumerated, in a suite of rooms on the second floor of the Plaza Hotel. Admission to this exceptionally beautiful and artistic display may be obtained by presentation of one's visiting card.

Detailed notice of some of the unique specimens in this really great collection must be deferred, but it may be said that the lovers of art furniture should especially study the famous "Dean" settee, the finest piece of the kind made by Chippendale in existence; a mahogany cabinet, also by Chippendale, from the same "Dean" collection; a pair of Chippendale mahogany arm-chairs from Bradfield Hall, Reading, and a remarkable suite of Chippendale mahogany furniture, comprising seven large chairs, a pair of triple back settees, and a pair of stools from the Lord Clifton collection.

In the rare and beautiful satinwood, in which the collection is especially rich, the "star" piece is a painted and inlaid cabinet, designed by Sir William Chambers, executed by Seddon Sons and Shackleton, and decorated by William Hamilton at the order of King Charles IV of Spain. There is also an old painted English cabinet with folding doors enclosing eleven drawers, painted inside and out by Cipriani, with large oval panels on the doors, also beautifully painted, which will delight the connoisseur.

But space and time fail to give an adequate idea of this remarkable assortment of objects rare and fine. They must be seen to be truly appreciated.

Old Masters at Ehrich's.

At the Ehrich Galleries, No. 468 Fifth Avenue, there are now on view a selected number of old masters which Mr. Louis Ehrich selected himself during his recent trip in Europe, from which he has only recently returned. Each and every example shown has a special interest and value. Among the most attractive are a half length of Lady Broughton, of Dodington Hall, by Sir Henry Raeburn, and a Greuze, a characteristic half length female fancy portrait, unusually rich in quality. The Raeburn portrait is an exceptional and beautiful example. There are also a curious and quaint composition

by Leandro Bassano, depicting the ancient use of fire, and entitled "Vulcan's Forge," a rather confused and dark canvas, but of much technical excellence, and a choice little example of that quaint anonymous old painter, the "Master of the Death of the Virgin." Curiosities among the old pictures shown in the gallery are: Two sporting scenes, with landscape, by an early French painter, Bourgois, who visited America in the late XVIII century. One depicts a race meet of the old Charleston, S. C., Jockey Club—the oldest and most aristocratic racing organization in America, signed and dated 1790. This curious and smoothly painted canvas, while it shows that the artist was not well acquainted with the topography of the landscape surrounding Charleston, in that he places Sullivan's Island at the end of a long strip directly in front, and not to the left of the city, and put hills on the nearby Sea Islands, is still full of local color, and should find a place in the Gibbs Art Museum, in Charleston. The other picture by Bourgois, is of a Bull Baiting, probably in Jamaica, from the native huts and the Blue Mountains in the distance. Other interesting canvases now at the galleries will be noticed later.

Water Colors by W. L. Palmer.

An exhibition of 19 recent watercolors by Walter L. Palmer, the American painter of winter landscapes par excellence, opened at the Folsom Galleries, 396 Fifth Avenue, on Monday, and will remain there through Nov. 30. These recent works by Mr. Palmer simply carry on his always alluring story of winter scenes, of translucent lights on snowy fields, pale or brilliant suns glorifying the evergreens of the woods at dawn, at noon and sunset, and the feathery lightness of earth's snowy blanket.

There are a few departures from winter subjects, such as "Twilight in the Adirondacks," with its purple mountains silhouetted against a glowing sky. This display, as always, is one full of poetry and charm.

Rare Weaves at Herter's.

Albert Herter is holding an exhibition at his studio, 142 East 33 St., of work done at his looms during the Summer. Two Flemish Renaissance tapestries, beautiful in tone and color, are intended for the apartment of Mr. S. MacNeal at the new Ritz-Carlton. Two tapestries for Mrs. E. H. Harriman are also on exhibition and show rare skill in the combination of colors and workmanship.

An exhibition of the work of these looms will be held in Chicago and Cincinnati.

Thumb Boxes at Powells'.

Mr. William Powell is responsible for the idea of a woman's "Thumb Box" exhibition, the first of which is now on at his galleries, 983 Sixth Ave. Three hundred pictures, representing fifty women artists, many of them prominent, are included in the display. A number of the sketches have already been sold.

Among the most striking of the exhibits are three characteristic miniatures by Lucia Fairchild Fuller, a group of six, by Alethea Hill Platt, rich in color, and painted with directness; seven by Agnes M. Richmond, the most attractive of which is "Bub," a child's head, nice in color and well drawn.

A. A. Wyant sends four charming little landscapes, characteristic of her larger work. Mary Tannahill contributes three lovely bits of color, and six by Florence Snell are decidedly attractive. Mrs. E. M. Scott is represented by a characteristic

flower piece and a landscape. Charlotte B. Coman sends three, especially painted for this exhibit.

Other artists represented are Hilda Belcher, by six studies; Josephine Colby, Emma Lambert Cooper, Georgia Timkin Fry, Helen Simpson, Content Johnson, Susan Ketcham, Mary M. McCord, S. Mary Norton, Anna Fisher, by five sunny canvases light in tone; Mary Fairchild Low, Constance A. Weeks and Gladys Wiles.

Books of the Year.

The annual exhibition of "The Books of the Year," opened at the National Arts Club, 119 East 19 St., on Nov. 16 to continue until Dec. 1. The opening reception was well attended by book-lovers and artists. Addresses were made by Frank N. Doubleday, Francis Whitling Halsey and Alexander Harvey.

The display consists of hundreds of books from all the leading publishing houses, many of them beautifully illustrated; also original drawings and illustrations by Harrison Fisher, Howard Pyle, Maxfield Parrish, Howard Chandler Christy, James Montgomery Flagg, A. B. Wenzel, Clarence Underwood, Alonzo Kimball, Hamilton King, etc. More detailed notice will be made next week.

BOSTON.

The committee on exhibitions of the Society of Arts and Crafts announces the following schedule of exhibitions at the gallery, 9 Park Street, for the season of 1910-1911:

Silverware and jewelry, Nov. 16-Dec. 31; leatherwork, Jan. 4-21; woodworking, frames, etc., Jan. 25-Feb. 4; copper, brass, pewter and iron, Feb. 8-25; ecclesiastical work, March 18-April 15; pottery, April 20-May 2; basketry, May 3-16; jewelry and silverware, May 17-June 10. The committee has plans under way for interesting talks during the season now opening, one of the most important of which is an address by George F. Kunz, on "Precious Stones, Their Manipulation and Application to the Arts."

Wilbur Dean Hamilton is showing at the galleries of R. C. & N. M. Vose a collection of his portraits and landscapes. The exhibition will continue through today.

The landscapes are very interesting but are somewhat overshadowed by the portraits. There are in all a dozen portraits shown.

Two important paintings are also now at Vose's, "Landscape with Blind Man Crossing a Bridge," by Gainsborough, and "Queen Marie Leckzinska," by Carle Van Loo. The Gainsborough is a well-known and characteristic example and comes from the private collection of Sir George Beaumont, London. The work is described by Sir Walter Armstrong in his biography of Gainsborough.

The Van Loo comes from the collection of the Comte de Ricchouffits, Paris, and it was one of the Hundred Portraits exhibited last year in Paris in the "Exposition de Cent Portraits de Femmes." The portrait is a replica of the one in the Louvre.

HARTFORD, CONN.

Dedicatory exercises of the Elizabeth Hart Jarvis Colt Gallery collection and building were held here on Wednesday afternoon. The building is really an annex to the Wadsworth Atheneum, and is a dignified and beautiful structure. More extended notice of the building and its collections will be made later.

WASHINGTON.

Mr. V. G. Fischer recently returned from Europe and is now at his galleries,

which are arranged for the season. Mr. Fischer has secured in Europe the past summer several fine examples of the early masters, which are now on view. Among the new acquisitions are two splendid portraits by Van Dyke—portraits of George Villiers, Duke of Buckingham, and of Charles Louis, Elector Palatin. Both are oval portraits, and are represented standing. The portraits formerly belonged to Lord Carlisle, and have hung for many years in Castle Howard. A lovely portrait by Sir Joshua Reynolds is also shown. It is of Mrs. Irwin, and painted when she was still in her youth. Of no less importance and interest to collectors are several paintings of the Italian schools. There is a portrait of a Florentine lady by Bacchiacca. Other old masters are "Belshazzar's Feast," by Rubens, and two charming small pictures by J. Tiepolo.

PHILADELPHIA.

The annual exhibitions of the Penna. Society of Miniature Painters and the Philadelphia Water Color Club opened to the public on Monday. The displays are held conjointly in the galleries of the Academy. Artists from New York, Boston and Chicago are well represented in both displays. The exhibitions are extremely interesting, says the "Public Ledger," and indicate a marked advance in dexterity of execution in a difficult and delicate branch of the fine arts, since the exhibitions of a year ago.

Exhibitors from far and near include:

Elsie Southwick Meta Steiniger, Harriet Clark, Lucia Fuller, J. Allen and Clara Howard, of New York. Evelyn Purdie, Lucy Peabody, Caroline Phillips and Laura Hill of Boston. Other out of town exhibitors are Anna Lynch of Chicago; Ella S. Bush of Seattle; Carlotta St. Gaudens of Windsor, Vt.; and Anna Kindlund of Buffalo, N. Y.

An exhibition of 70 canvases is now on at the Plastic Club to continue through Nov. 23. They are the works of four Philadelphia women artists, Elizabeth T. Schmitz, Blanche Dillaye, Mary H. Bonsall and Isabel M. Hickey.

The canvases show a great variety of subjects, have a varying technique, and while all were painted the past summer in Provincetown, Mass., it is interesting to note the different viewpoints of the artists.

CHICAGO.

John W. Alexander's large canvas "Sunlight" has been purchased by The Friends of American Art, for the permanent collection of the Art Institute.

The Atlan Club opened on Tuesday its exhibition of china painting at the Art Institute continuing until Nov. 30.

The annual exhibition of Arts Crafts and the annual exhibition of the Chicago Ceramic Association will open at the Art Institute Dec. 6.

A collection of 15 recent paintings of Leon Dabo will be placed on exhibition to-day at the Reinhardt Galleries. Mr. Dabo has advanced in his art the past years and he is represented in museums and private collections. All lovers of art should not fail to see this exhibition.

The present exhibition of American Paintings and Sculpture will close Nov. 27. Following it will come a special exhibition of paintings by Henry Rankin Poore of Orange, N. J., Nov. 29, and a joint exhibition of the Photo Pictorialists of Buffalo and the Chicago Photo Fellows Dec. 6.

A new art museum, to cost half a million, is planned by the city of Seattle, Wash. It is hoped to exhibit there works of art, to be loaned not only from American collections, but foreign countries.

Exhibition Calendar for Artists

NATIONAL ACADEMY OF DESIGN, 215 W. 57 St., New York.

Winter exhibition.

Exhibits received Nov. 21, 22

CORCORAN GALLERY OF ART, Washington, D. C.

Third biennial exhibition of contemporary American art.

Exhibits received on or before Nov. 24

Exhibits in N. Y. received by Budworth & Son by Nov. 15

Exhibits in Boston received by Doll & Richards by Nov. 15

Exhibits in Phila. received by C. A. Haseltine by Nov. 15

Private view and reception Dec. 12

Opening of exhibition Dec. 13

Jan. 23

ROME INTERNATIONAL EXPOSITION, U. S. Pavilion.

Oils, water colors, pastels, miniatures, black and white (including engravings) and small sculptures by American Citizens ONLY.

Works previously exhibited in Italy not eligible.

Entry cards must be sent to Secretary, 421 Chestnut St.,

Philadelphia, Pa., before Jan. 9

Works must be sent prepaid and marked "For Roman

Exhibition," to Budworth, 424 W. 52 St., N. Y. C. Jan. 20-23

Opening of exposition Mar. 27

Closing of exposition Nov. 1

IN AND OUT THE STUDIOS.

The medal designed by Herman A. MacNeil received the largest number of votes in the informal members' competition in designs for a medal and seal, recently instituted by the National Sculptors' Society. Some thirty designs were submitted anonymously, and were voted upon by the artist members present, some forty-five in number.

Charles P. Gruppe, who is at his studio, 106 West 55 St., has received word from Holland that Queen Wilhelmina has purchased a third water color from his brush. The St. Louis Museum has recently purchased Mr. Gruppe's "Afternoon Shadows" and his "Gray Day" was sold at the Water Color Club display. This is truly a good beginning of the season for the artist.

At his studio, 108 East 23 St., Leon Dabo gave a reception and private view of his summer's work on Sunday last.

Fifteen canvases have been sent to the Henry Reinhardt Galleries in Chicago where an exhibition opens today.

Mr. Dabo spent the summer at Woodstock in the Catskills, where he painted a number of pictures all characteristically subtle and refined in color. "Fete de Nuit," a nocturne, is charming in rare blues, greens and violets; "Before the Storm" shows the artist in a new mood, and "The Ocean," one of his most successful works, has well painted clouds over a calm sea. There are a number of other canvases, equally interesting and effective. On Tuesday next, Mr. Dabo will deliver a lecture at the Detroit Art Museum on "American Landscape Painting." The St. Louis Museum of Fine Arts has acquired his large canvas, "Dawn, Hudson River," for its permanent collection. This painting, with two others, was exhibited at the Albright Gallery, Buffalo, during the summer.

Karl Moon, of Grand Cañon, Arizona, is holding an exhibition at the Museum of Natural History of rare photographs of Indians in many phases. It includes subjects from all of the various tribes of the Southwest. The collection, which numbers over a hundred pictures, has taken the artist over six years of labor and study to complete. It has both historic and ethnologic as well as artistic value. Mr. Moore, who has spent many years in the study of the Indian, is a painter as well as an artistic photographer, and although in the present collection his paintings do not appear, he has painted many striking and faithful examples of Indian life. The exhibition will continue until December 1.



SKETCH OF MME. CAYRON.
By Jules Cayron.

Mrs. C. E. Von Rosenberg, nee Conard, has recently finished a large canvas of Eskimo dogs, a striking canvas 44x70. The picture represents seven life-size Huskies with their Eskimo driver, all in action coming head-on, drawing a heavy sled. It is entirely original in composition. The painting, together with about thirty-five of some of her other productions (chiefly animal paintings), are on exhibition in suite 336-337, at 42 Broadway.

Frank Townsend Hutchens has returned to the Mendelssohn Studios, 106 West 55 St., from a summer spent in painting in Normandy.

E. L. Henry returned last week from his summer home at Cragmoor, N. Y. He is now at his Chelsea studio where he is at work on a historical picture for the Winter Academy. It represents "Clairmont Making a Landing in 1810," and is painted, with all the artist's well-known accuracy and charm.

His large important canvas, "Wedding in the Time of Queen Anne," is nearing completion.

Roland Hinton Perry will soon go to Chattanooga, Tenn., for the unveiling of his recently finished group "Reconciliation of the North and South," at the dedication of the New York State monument on Lookout Mountain. Mr. Perry's stirring and virile group, "The Ride of the Valkyries," which has been cast in bronze, has recently been on exhibition at Tiffany's.

The reproduction of a sketch of a female head by Jules Cayron, which appears on this page, gives a good idea of the work of the young Parisian painter who has attained celebrity at an early age. His work is "Hors Concours" at the Salon; he was medaled at the Exposition of 1900, has exhibited at all the international expositions of recent years—at Venice, Liege, St. Louis and London, and is a Chevalier of the Legion of Honor. He has several pictures in the most noted French Museums, and his picture, "The Pardon," was bought by the French Government for the Luxembourg. His work is well known in England where the newspapers and magazines have reproduced the portraits of the most fashionable women, shown at various exhibitions. Like Helleu he draws with great rapidity, and like Helleu he is a remarkable analyst and portrayer of la femme moderne. He is also, in addition to being a portraitist, an excellent genre painter. Among his best known portraits are those of Queen Victoria of Spain, painted after her marriage to King Alphonso, of the Princess Victoria, of Schleswig-Holstein, of Lord and Lady Carrington and their three daughters, Lady Colbrook, Lady Palmer, Mrs. Langtry, Countess de Segur, and of His Excellency, Philippe Crozier, French Ambassador to Austria.

SCHOOL OF APPLIED DESIGN.

The association of graduates and students of the New York School of Applied Design for Women, held their annual sale of artistic novelties at their new building, 160 Lexington Ave., yesterday and continue it today. The sale is held for the benefit of the School Register.

Mr. Paul Chalfin, formerly of Princeton, N. J., has arranged for a course of twelve lectures to be given at the school during December and January. Mrs. Clarence M. Hyde recently presented the school with four scholarships.

CORRESPONDENCE.

New Palette of Colors.

Editor *American Art News*:

Dear Sir—Will you allow me through the medium of your valuable journal to express my opinion in regard to what I am fully satisfied is a very valuable discovery to the artist world. Mr. Maratta, a gentleman whom I have known for many years, has solved the great difficulties encountered by every master and student in painting, by creating a palette of colors similar to that, I am fully convinced, perfectly understood by the best colorists among the old masters.

The colors are of great brilliancy, running from red through the gamut to purple, accompanied by a series of lovely hues of the same nature, but degraded in such a manner that they enter into any tone one wishes to express, and become a perfect instrument, to be played with just as a finely toned and perfectly harmonized piano would be in the hands of any good musician.

I am using these colors and find them much more valuable than any I have tried before. They work like so many little sprites in building up a picture. I have also used them in restoring pictures and find them a great saving of labor in making tints where pieces are missing. Mr. Maratta has done a great service in giving his discovery to painters, and those who have been using them show by the beauty of their coloring that they have found it of great value. I wish to urge my fellow artists to use them.

Truly yours,

Arthur Dawson.

New York, Nov. 15, 1910.

Rosa Hooper, the miniature portrait painter, of Paris and San Francisco, recently arrived in New York to remain permanently. Her visit to Honolulu last winter resulted in a number of commissions for New York people and made her residence in this city necessary. She has taken a studio at 115 East 34 street.

Henry Prellwitz has returned from his studio at Peconic, L. I., and has taken a studio in the Holbein, where he will complete some figure work begun during the summer. He has resumed his teaching at Pratt Institute, and this year will have three life classes.

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Advertising Rates on Application.

The office of the AMERICAN ART NEWS is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the buying, restoration, framing, cleaning and varnishing of pictures, and to repair art objects, at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

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Ed. Schulte . . . 75 Unter den Linden

BRUSSELS.

Crédit Lyonnais . . . 84 Rue Royale

LONDON.

American Express Co. . . Haymarket St.
Allied Artists' Ass'n . . . 67 Chancery Lane
W. M. Power . . . 123 Victoria St., S. W.

MUNICH.

Galerie Heinemann . . . 5, Lenbachplatz

PARIS.

American Art Students' Club . . 4 Rue de Chevreuse
Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Co. . . 31 Boul. Haussmann
American Express Co. . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 21 Boul. des Italiens
Comptoir National d'Escompte . 2 Place de l'Opera
Munroe et Cie. . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel
Lucien Lefebvre-Poinet . . . 2 Rue Brea

ART FRAUDS SHOULD CEASE.

The stories of two suits this week, based upon alleged fraud, while not pleasant reading to the art trade, should be as instructive as they are significant. The continuance of fraudulent practices in art dealing, with resultant constant public exposures, is most injurious, not only to the art business, but to the progress and future of art in America, and it is about time that "stuffed" auction sales, and the handling of forged or "fake" pictures and art objects should be stopped by the most severe punishment permitted by the law.

If Mr. Clarke can prove his case against Mrs. Mary Bacon Ford and Mr. C. C. Ruthrauff, and Mr. Eugene Zimmerman can collect the damages to which he claims he is entitled, and to which, on his testimony, it would seem that he is entitled, it would seem to us that the defendants in both cases should not only be obliged to make restitution, but should be subjected to the severest condemnation by all reputable dealers and persons connected with the art business. There are far too many "fake" art auctions and "stuffed" art sales held in this city, and it is about time that the authorities took

steps to suppress these. They work the greatest injury to the reputable art trade. The Ford-Ruthrauff matter is of a different nature, but it has none the less a serious side.

A FURNITURE REVIVAL

The feature of the art auction and private sale business thus far this season would appear to be a revival in old English furniture, which has been constantly growing in demand among American house owners, architects and art lovers the past few years. We call attention in another column to a notable display at the Plaza Hotel of unique specimens of early English furniture, and of two auction sales of the cabinetry of the great periods during which these beautiful and artistic makes were produced. The coming sale also of the remarkable collection of early English furniture formed by Mr. Thos. B. Clarke, gives an added opportunity for the study and securing of rarely beautiful specimens of Britain's "Old Masters" of cabinetry.

ANOTHER OLD MASTER HERE.

The portrait of Prince Maurice, reproduced in this issue, was recently imported to this country. Prince Maurice of Bohemia, brother of Prince Rupert, was the son of Elizabeth, the sister of Charles I., and the daughter of James I. She became Queen of Bohemia, and the Hontorist brothers, Gerard and Willem, were her favorite portrait painters. Willem was born in Utrecht in 1604, and was largely the pupil of his brother, Gerard. Louise Henriette summoned him to Berlin in 1646, where he became Court Painter.

MORAN ON AMERICAN ART.

Thomas Moran, dean of American landscape painters, said in a recent address in Chicago: "It is surprising how little American is American art. The Chicago Art Institute is an exhibition of art which is anything but American, and this is a criticism not of the Art Institute, but of the American painter."

"It is not necessary to go to Europe to learn to paint," he said. "Our artists go over there and acquire a French or a Dutch or an Italian style, and as a result our paintings are not at all American. We hope that this visit may be the beginning of a new school of American painters. The effect must be a greater love for portraying American scenery. It will Americanize the artists and change the tendency. Let the Dutchman paint his Holland, and let the Frenchman paint France, but when an American artist wants to paint Switzerland, let him go into the American mountains to do it. They are more beautiful."

BLUM MURALS SAFE.

The mural decorations of Mendelssohn Hall by the late Robert Blum, "Music" and "The Dance," which so adorn the interior of that building, were happily painted on canvas, and are the property of the Alfred Corning Clarke estate, so that they will not be destroyed when the building is torn down next spring. Their disposition has not yet been decided upon.

"The Mexican Muleteer," by Leslie Lee, has been sold to the City Art Museum, St. Louis, by the Folsom Galleries; also two drawings from the "Sheepshearing" series by Walter Shirlaw.

OBITUARY.

John La Farge.

John La Farge, the veteran American decorative, mural and figure painter, one of the strongest of American artists, and who is ranked by some of his more enthusiastic admirers as second only to Puvis de Chavannes among modern mural decorative artists, died at the Butler Hospital, Providence, R. I., on Monday evening last. While his death was directly due at the last to a complication of heart and kidney disease, he had been almost an invalid for some months past, and during a long and busy life was much of the time a sufferer from nervous troubles. In fact only his will and indomitable spirit kept him alive and at work during the past ten years.

John La Farge was born in New York March 31, 1835, so that he was in his seventy-sixth year at his death. His father was a French naval officer, who escaped from the San Domingo revolution and safely reached Philadelphia. His mother was a Miss Binsse de St. Victor, the daughter of a San Domingo French planter, and his grandmother a sister of Victor Bancel, who once kept a military school in New York. The grandfather painted miniatures after his removal to Philadelphia, taught young La Farge to draw and afterwards sent him to Paris, where he entered the studio of Couture. That great painter saw at once that the youth had original ideas and told him to work by himself and follow his own tastes. This La Farge did, made drawings from works of Correggio, Leonardo and other old masters, and afterwards studied the works of Rembrandt, and in Munich, Dresden and London. Then he returned to New York and entered a lawyer's office. He was not in sympathy with the Hudson River school of painting of the day, and soon became influenced by William M. Hunt, whom he followed to Newport, where, in 1860, he married Miss Margaret Perry, a great-granddaughter of Benjamin Franklin, and a granddaughter of Commodore Matthew Perry.

After the production of some noted canvases, following his marriage, his first opportunity to make a name came when he was asked to paint some murals for Trinity Church, Boston, designed by the great architect, Richardson. Then followed his decorations for St. Thomas' Church, New York, unhappily destroyed in the burning of that edifice, and later his crowning religious mural in the Church of the Ascension, New York.

His work in glass, which many critics consider his best achievement, began in the late eighties. He invented the new methods in stained and composite glass work, known as the "American" in Europe, which in a way changed and reformed the entire art of the glass stainer, from the making of the new glass by new methods, to the painting of the same. He executed, or designed and partly executed, himself some remarkable windows, notably the Battle window in Memorial Hall at Harvard and the Peacock window in the Worcester Museum. The last has the effect of cloisonne and is technically a masterpiece, being made of thin metal filaments fused to the glass and plate on both sides.

La Farge visited Japan in 1886, which visit gave a new inspiration to his art and his rare sense of color and decoration. It also produced the "Letters from an Artist in Japan," which appeared in the Century Magazine. Later he renewed his art inspiration in a visit to the Samoan islands, which



THE LATE JOHN LA FARGE.
By Wilton Lockwood.
Courtesy, Macbeth Gallery.

resulted in a series of really wonderful transcriptions of the flashing seas and vivid coloring of those "Purple Isles of Eden."

He was admitted to the National Academy in 1869, was president of the Society of American Artists when it amalgamated with the Academy, president of the Society of Mural Painters, honorary member of the American Institute of Architects, and an officer of the Legion of Honor. He retained a residence in Newport as well as in New York and kept his studio here in the old Tenth street building. He was an inveterate collector of objects of art of many kinds and was particularly interested in the art of Japan. La Farge is survived by his wife, three daughters and four sons. The three daughters are Mrs. William Claxton of Philadelphia, Mrs. Edward H. Childs, the wife of a lawyer of this city, and an unmarried daughter, Frances. The sons are C. Grant La Farge, president of the Architectural League of this city; Bancel, an artist, who lives in Switzerland; Oliver Hazard Perry, a Seattle banker, and John, a Jesuit priest, now attached to the Vatican.

While he wrote intelligently on art subjects and his earlier literary work had sprightliness and charm, his later writing was rather labored, and if it must be said, at times, dull. His later style was an involved one and his last work of importance on the Barbizon and modern French painters, while it has been loudly acclaimed, is not easy reading, and is rather a series of rambling reflections of a man past his prime.

But the genius and abilities of the artist triumphed over the infirmities of temperament and body, and he passes full of years and honors, to follow too soon Winslow Homer, his fellow great American painter.

Julius J. Exner.

Prof. Julius J. Exner, the Danish painter, died in Copenhagen Nov. 15. He was born in Copenhagen in 1825 and was a graduate of the art school there. In 1876, after studying abroad, he was made professor of painting in the Kunstakademie at Copenhagen.

Among his best known works are "Seamen at Labor," "The Country Wedding," "The Visit to the Sickbed" and "The Little Convalescent."

ARTS AND CRAFTS DISPLAY.

The fourth annual exhibition of arts and crafts, under the auspices of the National Society of Craftsmen, will open at the galleries of the National Arts Club December 7, remaining open until December 30. There is every indication that this exhibition will be a particularly large and good one.

LONDON LETTER.

London, Nov. 9, 1910.

At last we have a real art sensation. The miracle has happened, and for the moment everybody is talking about modern paintings. How has it happened? First of all it is due to the enterprise and energy of the Paris correspondent of "The Burlington Magazine," who like Mr. Bernhard Berenson is an enthusiastic admirer of Matisse and other advanced moderns, and has persuaded a London Gallery to give them a trial.

Pictures by great masters do not often appear on the hoardings, but a most remarkable painting by a great French painter is to be seen in London's tube lifts and elsewhere this week. It is a picture of a Tahiti native woman, and in the corner of the canvas there is a grim grinning little black imp which stamps the work at once as from the brush of Gauguin, just as the butterfly stamped the works of Whistler. This striking poster announces an exhibition of pictures by Gauguin, Manet and the other Post-Impressionist painters of France, now open at the Grafton Galleries. The collection includes 30 Cezannes, Manet's "Bar at the Folies Bergeres" and 12 others, "Orpheus" by Maurice Denis, and representative collections of works by Gauguin, Van Gogh and Henri Matisse. The last three are practically unknown to the London public and the revolutionary character of their painting is certain to provoke keen controversy and create a sensation. Already the exhibition is the principal topic of conversation in art circles and critics have started taking sides before the doors are open. The most advanced men here welcome the exhibition and say it will have a healthy influence on our painters, teaching them the uselessness of mere literal realism and the all importance of decorative arrangement.

A legal point of the highest interest to artists has just been successfully established in the law courts. A. Garth Jones, the well known black and white artist, brought an action against Messrs. Coleman & Co., of "Wincarnis," in respect of a drawing they had commissioned. This drawing was reproduced as a poster bearing the signature of the artist, and Garth Jones contended that it had been so altered in the reproduction as to be spoilt artistically and that its publication with his name in the altered form was damaging to his reputation. After hearing the evidence brought forward by either side Mr. Justice Channell found for the plaintiff. A penalty of £10 was imposed on the defendants who were also required to give an undertaking with regard to the poster. This important decision means that a firm which has bought the copyright of an artist's drawing is not entitled to publish it with alterations of an inartistic kind and retain the name of the artist.

At the Dore Galleries (35 New Bond Street) there has opened this week an exhibition of pictures and sculptures by 100 Russian artists. Most of the exhibitors are either members of or exhibitors at the Imperial Academy of St. Petersburg and their technique does not greatly differ from the usual capable academic work which may be seen at the old salon or Burlington House. The interest of the exhibition is in the subjects rather than their treatment, and it certainly gives the visitor a good idea of Russian scenery and the picturesque national costumes. The most strongly personal exhibitors are Brodski, J. Goreloff and L. V. Tourdjanski, and with these exceptions the strongest and most individual Russian artist, much as Bilibine, Machkoff and Roerich, are unrepresented among the 500 or close on works which fill the whole series of rooms at the well-known Dore Galleries.

INTERIOR DECORATION

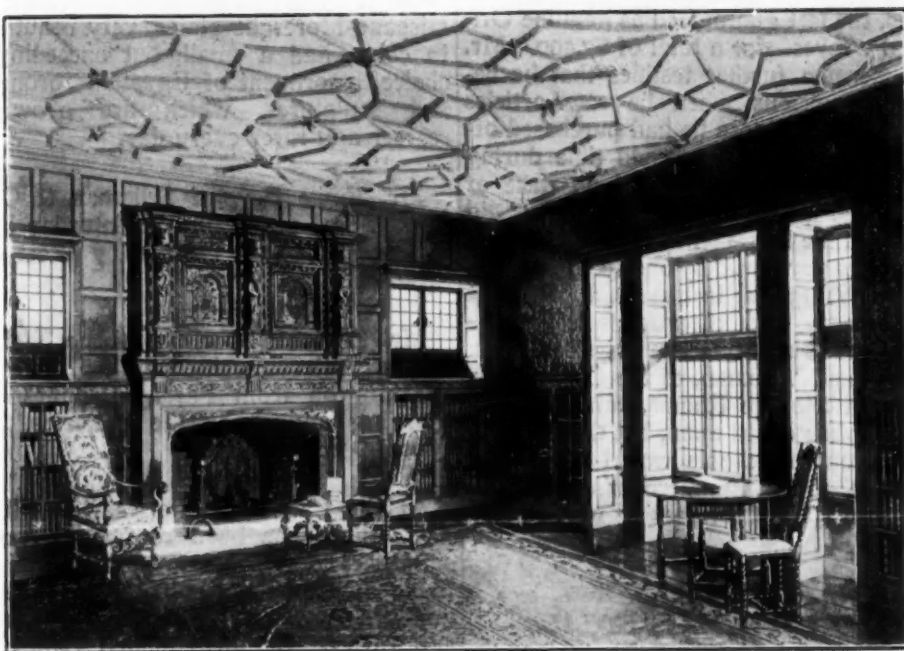
Revival of Interest in English Furniture.

The taste for early English furniture inherited by the forefathers of cultivated Americans of today, which was gratified not only by importations and purchases abroad, when an ocean voyage was an event, and not an incident, as at present, was also reflected in the Colonial and Revolutionary furniture now so much in demand. This taste in turn inherited by their descendants today, with greater wealth and better opportunities for the procurement of the productions of the Elizabethan, Jacobean and Georgian periods, is after the lapse of nearly a century, so ministered to that there is what may be called an American Renaissance of early English furniture.

This present week alone brings to the New York public the remarkable exhibition of unique specimens of all the great English periods, including some superb satinwood, opened by Par-

tridge, Lewis and Simmons of London, at the Plaza Hotel and noticed elsewhere, and an auction sale of early English furniture at the Fifth Avenue Art Galleries, while next week the noted Thomas B. Clarke collection, again of early English furniture will be placed on exhibition preparatory to its sale at auction, the following week at the American Art Galleries and there will also be a sale next week at the Fifth Avenue Auction Rooms of a good assortment of the creations of Sheraton, Chippendale, Hipplewhie Adams and other famous makers.

This revival of interest in early English furniture is devoted in no small degree to furniture of the Elizabethan and Jacobean times, not only because of its artistic beauty, but also of the romantic and historical events with which it is associated. This interest seems destined to increase.



A JACOBEOAN ROOM,
Executed by C. J. Charles.

The winter exhibition at the Royal Society of Painters in Watercolors opened on Nov. 5.

The death is announced of R. W. Macbeth, R. A., on Nov. 1. Born at Glasgow in 1848 Mr. Macbeth began life as a black and white artist and like many another Academician won his way into Burlington House by the popularity of his illustrations. To the end he was more successful artistically as an etcher than a painter, and he will be chiefly remembered for his reproductive work and especially his etchings after George Mason and Fred Walker.

Owing to the death of Sir William Agnew, the private view of the exhibition of Old Masters to have opened at 43 Old Bond Street was postponed to Tuesday last. On Thursday next a private view will be given at the Carfax Gallery (24 Bury Street, St. James) of a collection of watercolors, by Mr. C. Maresco Pearce, whose large and very decorative painting of nudes excited so much attention at the Albert Hall last year. Another prominent Albert Hall exhibitor of two years ago, Roderick D. Mackenzie, painter of the huge Delhi Durbar, shows a collection of his paintings of India at the McLean Galleries (7 Haymarket) this week. Watercolors by Henry Holiday, William Hyde and Jessie Mothersole are now on view at the Baillie Gallery, where there is also the second annual exhibition of the '09 Club and jewelry by C. M. Kirkman.

ROMAN ART SHOW RULES.

Mr. Harrison S. Morris, commissioner general of the United States to the International Exposition of Art and History at Rome in 1911, has sent out instructions and rules to those artists who desire to be represented. The exposition opens March 27, 1911, and closes November 1 of the same year. The instructions provide that works eligible for exhibition in the American pavilion are oils, water colors, pastels, miniatures, black-and-whites (including engravings) and small sculpture. They must be the work of American citizens. Works previously exhibited in Italy are not eligible. Prizes are offered by the Italian authorities only for works of living artists completed between 1901 and 1911. Entry cards must be sent to 421 Chestnut Street, Philadelphia, not later than January 9, 1911. Works must be sent strictly prepaid to W. S. Budworth & Son, 424 West 52 St., New York, between January 20 and 23, 1911, and boxes must be marked "For Roman Exposition."

A recent cable from London states that at the recent exhibition in the French galleries, of the works of Raeburn, two portraits attracted special notice. One is owned by Mrs. Spender-Clay, and the other, "Lady Maitland," by Mr. Pierpont Morgan.

PARIS LETTER.

Paris, Nov. 9, 1910.

The seventh annual Salon de la Gravure Originale en couleurs has been opened in the Galeries Petit by the President, M. J. F. Raffaelli, and M. Dujardin-Beaumetz, Under Secretary of State. The exhibition is considerably smaller this year and the quality of work is much in advance of former years.

Originality seems to have been insisted upon and with this, personality is by no means lacking, but there is still room for improvement. The printing of the plates should be the work of the artist, or better be supervised by him, instead of the plates being delivered over to the trades printer to print the only one way he knows.

Printing is an art in itself and this is perhaps the chief error of this exhibition; most of the printing of the plates have the appearance of commercialism.

"La Place St. Germain-des-Près," by J. F. Raffaelli, is a strong color effect with predominating low tones and many figures on a wet pavement.

Mrs. C. H. Armington's night effects of "Notre-Dame de Paris" and "Péniches et Pont Neuf," are lovely harmonies in blue and golden light. "Marché aux Pommes" is a line plate in a quaint low tone and "Le Moulin, à Bruges" a bright bit of moonlight with a red mill silhouetted against a broken clouded sky. Mrs. A. Vose Congdon's "En Bretagne" is a charming little plate in line with a fine, strong color suggestion and pleasing composition. "Pont-Neuf" by Thomas R. Congdon gives a fine strong effect of light and atmosphere and the masses carry well, the color while slight enhances the whole scheme.

Jan and Mrs. Cora Gordon show several very interesting decorative designs.

T. F. Simon has six prints strong and fresh, and Miss M. F. Wesselhoeft's "Portrait de Mme H." is a delicate impression. Two soft ground prints, "Jardin des Tuileries" and "Pont Royal," are by Frank M. Armington.

The third annual exhibition of La Gravure Originale en Noir, Société Internationale, at les Galeries Allard, is about as usual and with few exceptions, is not interesting. The few dry points by the president, Auguste Rodin, are of course good and interesting when seen again: "La Ronde," the charming little figure, graceful in movement and composition; "Venus et les Amours," "Antonin Proust," portrait, and "Bellone" are all of strong character, with full open line and simple clean printing.

"La Toilette de l'Enfant," by Emile Friant, executed especially for the Société des Amis de l'Eau-forte, is a large dry print of simple strong massing in broad treatment and of fine velvety quality. "Sourire" is a delicate silver point.

Two prints by G. Gobo and a drawing are particularly interesting. "Marché à Angers" and "Chantier à Cancale," with free line and deep vigorous biting, are effective. Le Meilleur's "St. Ouen, vu de la Cathédrale de Rouen," is one of the gems of the exhibition; while the distance is delicately and beautifully drawn, the Gothic arched windows which frame and make the foreground are bold and imposing. Five prints by Francis Paulus (American) are interesting, but especially so "Les Chaudronniers," a pleasing interior with two figures in variety of line and tone in line. T. F. Simon's "L'Estacade" is unique in composition. Several views of Prague are also by this etcher. J. J. Gabriel shows several small plates in delicate atmospheric line. Jouvett-Magron's "Le Montage de l'Usine" in artistic line treatment, and a series of wood cuts by Paul Emile Colin are masterly.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Brooklyn Institute of Arts & Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Century Club, 7 West 43 St.—Memorial exhibition of the works of the late J. Q. A. Ward to Nov. 22.

Elite Art Rooms, 8 East 30 St.—Foreign and American paintings from a private collection.

E. Gimpel & Wildenstein, 636 Fifth Ave.—Duke of Rutland's collection of drawings by masters.

Folsom Galleries, 396 Fifth Ave.—Watercolors by W. L. Palmer to Nov. 30.

Katz Galleries, 103 West 74 St.—Woman's Art Club display to Dec. 3.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Metropolitan Museum—Special exhibition of Oriental rugs.

Macbeth Gallery, 450 Fifth Ave.—Watercolors by Francis J. McComas to Nov. 30.

Montross Gallery, 550 Fifth Ave.—Paintings by Jules Guerin to Nov. 26.

National Arts Club, 119 East 19 St.—Books of The Year to Dec. 2.

New York Water Color Club, 215 West 57 St.—21st Annual Exhibition, to Nov. 20. Admission, 25 cents.

New York Yacht Club, 37 West 44 St.—A loan collection of marine engravings and prints to Dec. 17. Admission by card.

Partridge, Lewis & Simmons, Plaza Hotel—Exhibition of historic old English period furniture, paintings, antiques, etc.

Powell Gallery, 983 Sixth Ave.—Thumb box sketches by prominent women artists, to Nov. 30.

Arthur Tooth & Sons, 580 Fifth Ave.—Recent etchings by H. Dudley Fitton.

EXHIBITIONS NOW ON.

(For reviews see page 2)

AUCTION SALES.

New York.

Fifth Avenue Auction Rooms, 333-341 Fourth Ave.—Antiques and choice furniture assembled by Mr. James Curran of Phila., Nov. 23, 25, 26 at 2.30 P. M.

Europe.

PARIS—Galerie Georges Petit—Objects of art, porcelains, tapestries, sculptures, etc., assembled by Maurice Kann, Dec. 5-8.

RUTHRAUFF AND FORD SUED.

Mrs. Mary B. Ford, formerly director of the New Gallery in West 30 St., and C. C. Ruthrauff, both well known in art circles, and both formerly connected with the defunct journal, The Art Collector, are co-defendants in a peculiar suit that Mr. John T. Clarke has brought in the Supreme Court for \$4,817, which he claims is his share of the sale of two old paintings for \$30,000, and also monies advanced to put the pictures and another in salable condition.

It appears from Clarke's statements that the defendants told him last December that they held an option on three old paintings which they wished to have authenticated by Dr. De Groot, the Hague expert, and that if he would bear the expenses of the shipment of said paintings to and from the Hague, Dr. De Groot's fee for expertising, and the cost of restoring the pictures, that they would give him one-fourth of the profits when the pictures were sold. Clarke alleges that he then advanced \$200 for the restoration, \$70 for frames and \$20 for shipping.

Clarke further alleges that the case containing the pictures, while on the steamship pier in Hoboken where they had been sent for shipment to Holland, was opened, the pictures removed and taken to an art gallery at 1101 Madison Ave.; that the defendants sold two of the pictures for \$30,000 at a profit of \$18,750, which they divided, and that they still hold the remaining canvas. He asks for the return of his advance and a share of profits agreed upon. Decision was reserved.

WAS THIS SALE "STUFFED?"

Mr. Eugene Zimmerman, a merchant of Berlin, Germany, complained to President Mitchell, of the Board of Aldermen, on Monday last that he had been defrauded of \$7,500 at a "fake" auction sale. He stated that as a result of reading an advertisement of an auction to be held by the Cooke Auction and Storage Rooms Sept. 19-21 last, at "The palatial residence of the late Hon. G. Edgar Vanderpool, 9 East 48 St.," he attended the said auction and purchased three pictures, all signed by artists of note to appearances, some statuary and a number of expensive rugs, the last guaranteed as genuine Oriental weaves—for a total of \$7,500. Mr. Zimmerman further testifies that he became suspicious when he saw articles strangely like those he had purchased offered for sale for a second time during the sale, that he could find no trace of any Hon. G. Edgar Vanderpool, but did find that the house where the auction was held, was purchased by one Joseph Keene, of 49 W. 45 St., last August, and that Mr. Keene had afterwards leased the house for twenty-seven days. Messrs. Weller and Weeman, of the Cooke Auction and Storage Rooms, refused to be sworn when called upon, but their lawyer stated that his clients would settle "out of court" to Mr. Zimmerman's entire satisfaction. The final hearing will be held to-day.

DOWDEN SUES KALIL.

George A. Dowden of Newark, N. J., this week sued the Kalil Restaurant Co. for \$3,600, the price agreed upon for seven pictures sold by him to the defendants, and which were to be paid for in instalments. The defendants paid \$50 down, but refused further payments, alleging two of the canvases were "fakes." Dowden had represented these as the work of Virgilio Tojetti, the Italian artist long resident here, who died a few years ago. Two artists testified that the works were genuine, while the artist's widow testified that they were only copies of her husband's work. The jury returned a verdict on Thursday of \$700 in Mr. Dowden's favor.

COLLECTOR'S FURNITURE SALE.

It is announced that the extensive and remarkable collection of English furniture of the XVII and XVIII centuries formed by Mr. Thos. B. Clarke, and sold by him three years ago to the Tiffany Studios, which have disposed of a few pieces only in the interim, will be sold at auction by Mr. Thos. E. Kirby, under the auspices of the American Art Association, on the afternoons of December 1, 2 and 3 next. The collection will be exhibited in the American Art Galleries, 16 East 23 St., from Friday, Nov. 25, to the date of sale. The Tiffany Studios guarantee that every piece offered at the sale is authentic, and of the period stated, and that while some slight repairs have been made in a few cases, none of it has been restored.

AROUND THE GALLERIES.

Mr. Frank Partridge, of 741 Fifth Ave., whose artistic and dainty little gallery, with its choice specimens of early English furniture, its tapestries, Oriental porcelains and other art objects is attracting the deserved attention and interest of discriminating collectors, finds that he has a double in name in New York. This double, according to a story published in a Sunday daily, was recently arrested on the Canadian frontier while on his way from Montreal to New York on the charge of attempting to smuggle valuable goods, which he had brought over from England via Quebec. It is needless to say that the Partridge who was snared by the Government is not the Mr. Partridge of the art world, whose beautiful goods came in due course through, and were duly passed by the New York Custom House.

At the Kelekian Gallery, 275 Fifth Avenue, a consignment was received last week of some really beautiful specimens of old Persian pottery, including some exquisite refect metallique vases. There were also in the consignment fine specimens of iridescent glass, rich Italian and Hispano-Moresque plates, very beautiful in color, and a small, but exceedingly choice, assortment of Egyptian bronzes and sculptures, which are growing scarcer and rarer every day.

Mr. Emile Rey, of Seligman & Co., arrived on La Lorraine on Saturday last and is now at the galleries, 7 West 36 Street.

Mr. Emil M. Sperling, of the Kleinberger Gallery, arrived on the George Washington from Paris on Thursday morning and is at the galleries, 12 West 40 St.

At the Canessa Galleries, 479 Fifth Ave., there has been received a consignment of early and rare Italian Faience, Greek and Roman bronzes and other antiques of unusual beauty and rarity. Signor Amadeo Canessa, who recently arrived from Europe, is now at the galleries.

An exhibition of eighteen water colors by Francis J. McComas, depicting scenes of the Navajo country, were placed on exhibition at the Macbeth Gallery, 450 Fifth Avenue, on Thursday, and will remain there through November 30. The artist is a native of Australia, but went to California when quite young. He was first introduced in San Francisco, but since his first display there several years

ago, he has traveled extensively, both here and abroad. He works in the open and paints and finishes his canvases directly from nature, so that in every example there is a freshness and vigor, unusual in work in the lighter medium. The eighteen pictures of the present group reflect months spent in the Bad Lands, on the Desert and among the Indians of the Southwest. This is the first exhibition which the young artist has ever made in New York. Detailed notice will be made next week.

M. Tabbagh, of Tabbagh Freres Pres, is now at the Folsom Galleries where he is arranging a display of fine Babylonian antiquities and Persian Mss., rugs, etc., for which his house is deservedly renowned.

STANFORD WHITE MEMORIAL.

William M. Chase and a number of fellow artists and friends of the late Stanford White have under consideration a plan to erect some memorial, in a permanent form, as a tribute to his genius and a recognition of his work in beautifying this city. Among the schemes suggested is the establishment of a chair of Fine Arts in Columbia University, but no definite plan has yet been adopted. Mr. Chase will confer with John W. Alexander, J. C. Nicoll and officers of the Fine Arts Federation, with a view of adopting a plan and carrying it out without delay.

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ARTIST HITCHCOCK COMING.

George Hitchcock, accompanied by Mrs. Hitchcock, is expected to arrive from Europe the latter part of this month. He has been invited by the Chicago Art Institute to hold an exhibition there of a number of his best-known larger canvases which are still in his possession or which he has been able to borrow from private collectors. Among these is "Sainte Genevieve," from the Paris Salon of 1908. Another is his "Hagar and Ishmael." Mr. Hitchcock will later exhibit his pictures in New York. Mrs. Hitchcock, who signs her pictures with her maiden name, Cecil Jay, and is a pupil of Sir Hubert von Herkomer, will exhibit her miniatures.

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The sale by auction takes place on Wednesday, Friday and Saturday,
November 23, 25, 26, at two-thirty P. M., daily.

HENRY A. HARTMAN, Auctioneer.

AN ARTISTIC RESORT.

Ye Peg Woffington Coffee House is the name given to a recently opened little restaurant, artistic and dainty in arrangement, at No. 3 East 41 St. So much care and taste have been displayed by the ladies who are managing it, in the selection of furniture and appointments of the 17th century, all genuine examples, many of them taken from their own homes, that it is a charming example of interior decoration, unusual in tone and color scheme.

The corner cupboards filled with dainty old Chelsea china, the plastered walls, Georgian candlesticks, Elizabethan chairs covered in rare tapestry of the Tudor period, and the old Sheffield coffee urn, oak Mulberry settles, etc., combine to make it a place where one may enjoy delicacies prepared in "home fashion," amid most artistic surroundings.

In connection with the restaurant is a department devoted to rare English china, and a consignment from England is looked for shortly. It will include

Rockingham plates, cups and saucers from the Josiah Wedgwood potteries, and although red Wedgwood is no longer produced, the management has secured a small number of pieces of this color which will be here in time for the Christmas trade.—Adv.

SALES FOR NEXT WEEK.**Old Furniture.**

Mr. Henry A. Hartman will sell at the Fifth Avenue Auction Rooms, No. 333-341 Fourth Avenue, the collection of antiques assembled by Mr. James Curran, of Philadelphia. The sale is worthy the attention of collectors of antiques and furniture, and includes valuable specimens of genuine Colonial, Sheraton, Hepplewhite, Chippendale and Early English furniture; also rare old Sheffield plate, engravings, historical and other china. The collection is now on exhibition and will be sold on the afternoons of Wednesday, Friday and Saturday next, Nov. 23, 25 and 26.

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